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KALMUS PIANO SERIES



# BACH-MUGELLINI

23 EASY PIECES  
for piano solo

EDWIN F. KALMUS  
PUBLISHER OF MUSIC  
NEW YORK, N.Y.

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PREFAZIONE

PREFACE

PREFACE

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## PREFAZIONE

La presente raccolta di pezzi di Giovanni Sebastiano Bach ha lo scopo d'iniziare l'allievo allo studio delle opere del sommo compositore.

I 12 *Piccoli preludi* (ai quali seguivano gli altri sei) che sino ad oggi si facevano studiare in ogni scuola, come i lavori più facili di Bach, contenevano alcune composizioni di una difficoltà molto superiore a quella delle stesse *Invenzioni a due voci* cui dovevano precedere. Ho perciò pensato di togliere i pezzi troppo difficili, riunire e riordinare quelli più facili che si trovano nelle due serie di piccoli preludi e aggiungere alcune altre composizioni scelte dalle numerose opere di Bach.

Il mio scopo è stato quello di preparare l'allievo allo stile più difficile, più contrappuntistico del grande maestro; a quello stile nel quale tutte le parti hanno la medesima importanza e che, cominciando colle *Invenzioni*, arriva al *Clavicembalo ben temperato*. Per principiare da un grado facilissimo, ho scelto i primi pezzi che compongono la presente

## PRÉFACE

*Ce recueil de morceaux de J. S. Bach a pour but d'initier l'élève à l'étude des oeuvres de ce grand compositeur.*

*Les 12 Petits préludes (auxquels faisaient suite les six autres) que l'on étudiait jusqu'à présent dans tous les Conservatoires en les considérant comme les œuvres les plus faciles de Bach, contenaient quelques morceaux d'une difficulté bien supérieure à celle des Inventions à deux voix que ces Préludes devaient précéder. C'est pourquoi nous avons décidé de laisser de côté les morceaux trop difficiles, de réunir et d'ordonner les plus faciles qui se trouvent dans les deux séries des petits préludes et d'y ajouter quelques autres compositions choisies parmi les œuvres nombreuses de Bach.*

*Notre but a été de préparer l'élève au style plus difficile, plus contrepointiste de ce grand Maître, à ce style dont toutes les parties ont une importance égale et qui, partant des Inventions, aboutit au Clavecin bien tempéré. Afin de*

## PREFACE

This selection of pieces by J. S. Bach aims at initiating the pupil in the study of the works of this great composer.

The 12 *Short preludes* (followed by the six others) that have been practised till nowadays in every Music School because they were acknowledged to be the easiest among Bach's productions, contained however some pieces the difficulty of which exceeded those met with in the *Inventions for two voices*, that were to follow them. So I have made up my mind entirely to leave aside the pieces that are too difficult and to gather and dispose the easiest ones, taken from the two series of the *Short Preludes*, adding to them some selected compositions chosen among the many works of Bach.

The end I am pursuing is to prepare the student for the harder and more contrapuntal style of this great Master; that style which is of equal importance in every single part and which beginning with the *Inventions* ends with *The Well tempered Harpsi-*



raccolta fra quelli in cui generalmente la parte del basso non fa che accompagnare la parte acuta, la quale ha essa sola tutto l'interesse melodico. Ho in séguito gradatamente introdotto altri pezzi nei quali comincia ad apparire lo stile così detto *ad imitazione*, che si sviluppa a mano a mano sino alla fine della raccolta, la quale si chiude con una Fughetta a due parti.

Ho stabilita la classificazione dei pezzi non solo in rapporto al loro meccanismo, ma più specialmente a seconda della maggiore importanza musicale della composizione, giacchè per i giovani allievi la difficoltà di riuscire a comprendere le relazioni melodiche fra le parti e saperle rendere per mezzo dell'esecuzione, è di gran lunga maggiore a quelle difficoltà che sono motivate da sole ragioni di tecnicismo.

Sono certo che, così iniziato, l'allievo si troverà in grado di intraprendere senza molta fatica lo studio delle *Invenzioni a due voci*; le quali, sebbene di un tecnicismo elementare, hanno una tale ricchezza di contrapunto da non potere essere assolutamente eseguite con perfezione senza una adeguata preparazione, che voglio augurarmi possa ottenersi con lo studio della presente raccolta.

Parecchie e sostanziali diffe-

*commencer par le degré le plus facile nous avons choisi les premiers morceaux de ce recueil parmi ceux où la basse ne fait, généralement, qu'accompagner les notes aiguës qui possèdent à elles seules tout l'intérêt mélodique. Ensuite nous avons introduit par degrés d'autres morceaux dans lesquels le style d'imitation se développe graduellement à travers tout ce recueil que termine une Petite Fugue à deux parties.*

*Pour classer ces morceaux nous nous sommes basés non seulement sur les difficultés de mécanisme, mais avant tout sur la plus ou moins grande importance musicale de la composition, puisqu'il est bien plus difficile pour de jeunes élèves de comprendre les relations mélodiques existant entre les différentes parties et de savoir les rendre dans l'exécution que de surmonter uniquement des difficultés techniques.*

*Nous sommes certains qu'après avoir été initié de la sorte l'élève sera à même d'entreprendre, sans trop de difficulté, l'étude des Inventions à deux voix qui, tout en étant élémentaires pour ce qui concerne la technique, possèdent une telle richesse contrepointiste qu'on ne peut arriver à les exécuter à la perfection sans une préparation ad hoc que l'on obtiendra, nous osons l'espérer, par l'étude de ce recueil.*

*On trouvera bien des différences*

*chord.* In order to begin with the least possible difficulties I have selected the first pieces of this collection among those in which the bass is generally used only as an accompaniment whilst the high note keeps alone the whole melodic interest. Then I have introduced by degrees some other pieces in which the so-called *imitation style* gradually enters into action, developing itself through this entire collection which ends in a Short Fugue for two parts.

In classing these pieces I have not only thought of the difficulties of mechanism, but also and especially of the musical importance of every single piece, it being far more difficult for beginners to understand the melodic relationship existing between the different parts, than the technical difficulties to be overcome.

I feel quite sure that after this initiation the pupil will be able to begin, with less difficulty, the study of the *Inventions for two voices*, which, though being elementary as to regards technics, possess such a contrapuntal wealth, it is impossible to execute them perfectly well without the adequate preparation I hope this collection may afford.

Many differences may be found



renze si troveranno fra questa edizione e le altre che già vennero pubblicate; mia cura massima fu che i pezzi raccolti nel presente volume fossero scrupolosamente fedeli all'edizione originale e fu mia mèta il ricondurre alla genuina edizione brani che ricinobbi essere stati più o meno alterati,

Circa gli abbellimenti, materia sì vasta, incerta e difficile, conoscendo per pratica quali ingegnose (!) interpretazioni vengano ad essi date da alcuni, mi sono deciso di scriverli per disteso come commento continuo al testo, nel quale volli serbati i segni originali di Bach, acciocchè l'allievo possa imparare contemporaneamente a conoscere il segno ed apprenderne il significato.

BRUNO MUGELLINI

*fondamentales entre cette édition-ci et celles antérieures, car nous avons mis le plus grand soin à rester fidèles, dans ce recueil, à l'édition originale, ramenant à leur texte primitif des morceaux qui, d'après nos observations, avaient été plus ou moins altérés.*

*Quant aux ornements qui forment une matière si vaste, imprécise et hérissée de difficultés, sachant par expérience que l'interprétation qu'en donnent la plupart des exécutants est très arbitraire, nous nous sommes décidés à les transcrire en entier sous forme de commentaire du texte et nous avons tenu à garder religieusement les signes qui se trouvent dans l'original de Bach, afin que l'élève puisse apprendre en même temps à connaître le signe et son interprétation exacte.*

comparing the present edition with the previous ones, owing to the fact that I have put all my care to remain faithful to the original edition, bringing back several pieces to their primitive text which, as I have noticed, had been abandoned.

As for the embellishments that form a material so boundless, vague and full of difficulties, knowing by experience that most people give them quite a fantastic interpretation, I have written them out entirely in shape of a commentary on the text, maintaining closely the signs to be found in Bach's original composition, so that the student may learn both to discern the sign and its true interpretation.





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# G. S. BACH

## 23 PEZZI FACILI

Scelti, ordinati e diteggiati  
con note illustrative e la maniera di  
esecuzione di tutti gli abbellimenti  
da

BRUNO MUGELLINI

### PRELUDIO

## 23 MORCEAUX FACILES

Choisis, ordonnés et doigtés,  
avec des remarques explicatives et la  
manière d'exécuter tous les ornements

par  
BRUNO MUGELLINI

### PRÉLUDE

## 23 EASY PIECES

Chosen, classed & fingered  
with complementary remarks as to  
the manner of executing  
all the embellishments by

BRUNO MUGELLINI

### PRELUDE

**Molto moderato** ♩ = 80  
*leggermente*

1. *p*  
*il basso sempre legato e marc.*

*cresc.*

a) 323

a) Nella diteggiatura degli abbellimenti ho seguito, quando ho potuto, il moderno sistema del cambiamento delle dita; in alcuni casi però, come nel seguente, mi sono servito della vecchia posizione perchè non ho voluto spezzare la legatura del basso.

Credo fermamente che, molte volte, il voler stabilire e seguire scrupolosamente un dato sistema di diteggiatura, determini qualche alterazione del testo, e temo che circa la regola del cambiamento delle dita, tanto utile in certi casi, si esageri oggi col volerlo stabilire come legge fissa. Così si può osservare in qualche edizione che i *sol* del basso, nelle battute 7<sup>a</sup> ed 8<sup>a</sup> vengono legati a due a due per comodo delle posizioni.

a) Pour le doigté dans les ornements nous avons suivi, le plus possible, le système moderne de remplacement des doigts: quelquefois pourtant, comme dans le cas suivant, nous nous sommes servis de l'ancien doigté pour ne pas briser la liaison dans la basse.

Nous sommes convaincus que bien souvent, pour vouloir établir et suivre scrupuleusement un système préconçu de doigté, on risque d'altérer le texte et nous craignons que quant à la règle qui impose le changement de doigts, fort utile sans doute en certains cas spéciaux, on exagère aujourd'hui en voulant l'établir comme règle immuable. C'est ainsi que l'on peut observer dans quelques éditions que les *sol* de la basse dans la 7<sup>e</sup> et 8<sup>e</sup> mesure, sont liés par deux pour la commodité des doigtés.

a) For the fingering in the embellishments I have endeavoured to follow as closely as possible the present method of changing fingers; sometimes however, as in the following instance, I have used the old fingering in order to maintain the tie in the bass.

I greatly fear that by wishing to settle & scrupulously follow a preconceived system of fingering, one risks to alter the text; besides I think that the rule imposing the changing of fingers, undoubtedly useful in some special cases, is an exaggeration if it be established as a permanent rule like there is a tendency to do now-a-days. So we may observe in some editions that the *G*s of the bass are tied two by two, in the 7<sup>th</sup> & 8<sup>th</sup> bars, to get a more comfortable fingering.

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*f* *dim. a poco a poco* *p* *b) Ped. normale*

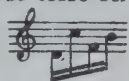
*cresc.* *f* *sf*

*dim. a poco a poco* *sf*

*pochissimo rit.* *a tempo* *allargando* *f*

b) Questo passo fu notato differentemente dalle altre edizioni, perchè l'allievo possa con maggior facilità afferrare il ritmo a colpo d'occhio, e non faccia confusione fra la parte della mano destra e quella mano sinistra.

c) Con la suddivisione e legatura del *do*, spero che sarà più facile ottenere che si tenga esattamente questa nota. Lo sforzato fu posto sul *do* perchè risulti chiaramente che la mano destra suona a due parti. Nel pianoforte la sonorità di una nota è, relativamente, breve; e viene distrutta dalla percussione dei suoni successivi dimodochè, per far comprendere all'uditore che si eseguono con la stessa mano più parti, è mestieri di marcare leggermente le note di maggior valore, oppure la parte più importante. Se non si accenta il *do*, questo passo, anche se tutte le note vengono giustamente tenute, produce, in chi ascolta, il medesimo effetto come se fosse scritto nella seguente maniera:



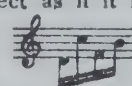
b) Dans ce passage la notation diffère de celle des autres éditions afin que l'élève puisse plus facilement saisir le rythme au premier coup d'oeil et ne point confondre la partie destinée à la main droite avec celle de la main gauche.

c) Nous espérons qu'en subdivisant et en liant l'ut il sera plus aisé d'obtenir que cette note soit dûment tenue. Le sforzato a été placé sur l'ut afin qu'il résulte clairement que la main droite doit jouer à deux parties. Dans le piano la sonorité d'une note est relativement de courte durée et elle est détruite par la percussione des sons qui suivent de sorte que, pour faire comprendre à l'auditoire que l'on exécute plusieurs parties avec la même main, il est nécessaire de marquer légèrement soit les notes qui ont plus de valeur, soit la partie la plus importante. Si l'on n'accentuait pas l'ut, ce passage produirait, en celui qui l'écoute, même si les notes étaient toutes exactement tenues, le même effet que s'il était écrit de la manière suivante:



b) In this passage the notation differs somewhat from that of other editions, so that the student might grasp the rhythm more easily & at first sight, without getting confused between the part to be played with the right hand & that belonging to the left.

c) By subdividing and binding the C, we hope it will become easier to keep this note well down. The *sforzato* has been placed on the C so as to make clearly understood that the right has to play in two parts. The sonorousness in the pianoforte is relatively a brief one for each single note struck, it being destroyed by the percussione of the following sounds, and so, in order to let the auditory know that one hand is playing in several parts it is necessary slightly to mark the notes that have the greatest value, as well as the chief part. Should the C not be well marked, this passage would produce on those who are listening, even if all the notes were exactly held according to their value, the same effect as if it had been written as follows:





## POLONESE,

## POLONAISE

## POLONAISE

**Allegretto grazioso**  $\text{♩} = 96$

*a)* *b)*

*2.* *semplice* *p* *cresc.* *mf*

*p* *p* *cresc.*

*f* *f* *p*

a) L'edizione di Czerny e le molte altre da essa derivate, hanno su questo *mi* un gruppetto ( $\infty$ ) che non ho creduto opportuno di usare non trovandosi nel testo originale, al quale ho voluto essere sempre scrupolosamente fedele. Anche in altri luoghi potranno osservarsi, per la stessa ragione, parecchie varianti od omissioni di abbellimenti.

b) La vecchia regola di alzare la mano ad ogni fine di legatura è assai incerta ed applicata scrupolosamente darebbe una interpretazione pessima, perchè sovente gli archi delle legature non hanno altro scopo che quello di delineare i piccoli periodi che formano le frasi musicali; il suddividere perciò un periodo dall'altro, alzando la mano, distruggerebbe il giusto senso del discorso musicale. Per evitare ciò, avverto l'allievo che, in tutta questa raccolta, si dovrà alzare la mano dai tasti solamente quando la fine della legatura porterà un punto. Potranno anche farsi risaltare le piccole legature marcando leggermente la prima nota di esse, come se fosse segnata con una piccola linea (-).

a) L'édition Czerny, ainsi que beaucoup d'autres qui en sont dérivées, ont un gruppetto ( $\infty$ ) sur ce *mi* que nous n'avons pas cru devoir conserver puisqu'il ne se trouve pas dans le texte original auquel nous avons constamment tenu à rester fidèles. C'est pour la même raison qu'en d'autres points on remarquera des variantes ou des omissions d'ornements.

b) L'ancienne règle de lever la main chaque fois qu'une liaison finit, est fort douteuse et si on l'appliquait scrupuleusement elle donnerait comme résultat une interprétation des plus mauvaises; car souvent l'unique but des liaisons est de souligner les petites périodes formant des phrases musicales; il est évident qu'en levant la main on hacherait les périodes et l'on détruirait le sens exact du discours musical. Afin d'éviter cet inconvénient nous avertissons les élèves que, dans le cours de tout ce recueil, il ne devra lever la main en quittant les touches que lorsqu'à la fin d'une liaison il y aura un point. L'on pourra aussi faire ressortir les petites liaisons en accentuant légèrement la première note, comme si elle était marquée d'un petit trait (-).

a) Czerny's edition like many others derived from it have a turn ( $\infty$ ) which we have preferred to leave out, as it is not to be found in the original text, to which we have ever endeavoured to remain strictly faithful. For this very reason the pupil will find in other places either some variants or omissions of embellishments.

b) The old rule of lifting up one's hand at the end of every tie is a doubtful one and if strictly observed the result would be a very bad interpretation indeed, for often the sole reason of the ties in to mark out the short phrases that form musical periods; of course in lifting up one's hand the periods would be broken and the true meaning of the musical design lost. In the present collection of pieces in order to avoid this drawback the pupil may lift up his hand from the keyboard only at the end of a tie followed by a dot.

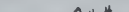
The small ties may also be enhanced by giving a light stress to the first note, as if it were marked out by a small line (-).





The image shows a page of a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano and voice. The piano part is in the lower staves, and the vocal part is in the upper staves. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and ornaments. Dynamic markings include *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). There are also tempo markings like *p cresc.* (piano crescendo) and *un poco lentamente* (a little more slowly). The score is divided into measures by vertical bar lines, and some measures contain fingerings (numbers 1-5) and articulation marks (accents, slurs). The overall style is characteristic of 19th-century Romantic music.

c) A proposito di questo trillo, che ho creduto bene d'interpretare come un  $\omega$ , ritengo opportuno avvertire l'allievo che, molte volte, Bach scambiava i segni degli abbellimenti. Il  $\text{tr}$  è scritto spesso per  $\omega$ ; e questo (vedi l'importante nota g) al N. 6) in alcuni casi indica persino un trillo lungo di sedici e più note. Non è qui che io posso affermare questa mia asserzione con l'aiuto di numerosi esempi (ce ne sarebbero moltissimi); mi limito dunque a darne tre solamente, tratti dal *Clavicembalo*. In primo, il trillo è scritto invece del  $\omega$  ed infatti quasi tutte le edizioni rivedute lo notano con quest'ultimo segno; nel secondo, al contrario, il  $\omega$  è scritto invece del trillo (anche per questo caso la maggior parte delle edizioni, per evitare equivoci, segnano l'abbellimento col  $\text{tr}$ ; nel terzo, lo stesso passo, nel medesimo pezzo, porta or l'uno or l'altro degli abbellimenti.

(Vol. Primo. Prel. XIII, batt. 7.<sup>ma</sup>)

Not. 

1. 

Esec. 

(Vol. Primo. Fuga XIV, batt. 3.<sup>za</sup>)


(Vol. Primo. Fuga XX).

a) batt. 51


b) batt. 56

c) A propos de ce trille que nous avons cru devoir interpréter comme un **tr**, nous tenons à avertir l'élève que Bach échangeait bien souvent les signes des ornements. Le **tr** est souvent écrit pour **tr** ; et ce signe (voir l'importante remarque g) au N. 4) en certains cas indique même un long trille de seize notes ou plus. Sans invoquer ici à l'appui de notre affirmation de nombreux exemples (il y en aurait à foison), nous nous limiterons à n'en donner que trois, tirés du Clavecin. Dans le premier le trille est écrit au lieu du **tr** et en effet c'est avec ce dernier signe que presque toutes les éditions revues l'indiquent ; au contraire dans le second c'est le signe **tr** qui est écrit au lieu du trille ; (dans ce cas aussi, le plus grand nombre des éditions, dans le but d'éviter des équivoques, indiquent l'ornement par **tr** ; dans le troisième, le même passage, dans le même morceau, est marqué tantôt avec l'un, tantôt avec l'autre de ces ornements.

(Ier Vol. Prél. XIII, 7<sup>e</sup> mes.)

Not. 

1.

Exéc. 

(1er Vol. Fugue XIV, 3<sup>e</sup> mes.)

2.


(1er Vol. Fugue XX)

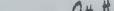
a) mes. 51


b) mes. 56

c) Regarding this trill we have thought best to interpretate it as a *tr*; we must remind the student that Bach very often exchanged one sign of embellishment for another. *Trill* is often put for *tr* and this sign in certain cases (See the important remark g) at N. 6) means even a long trill of sixteen notes or more. It is not here I can prove my assertion by dint of numerous examples (there would be indeed lots of them); I shall only give three instances taken from the *Well Tempered Harpsichord*. In the first one a *tr* is written instead of a *tr*, and in fact many revisers have adopted the second sign; on the contrary, the second example, it is the sign *tr*, that is written instead of a *tr* (in this case too, several editors have marked the embellishment with *tr* in order to avoid confusion); in the third example the very same passage, in the same piece, is marked with either of these two embellishment signs.

(1st Vol. Prelude XIII, 7th bar)

Not. 

1. 

Exec. 

(1st Vol. Fugue XIV 3rd bar)

2.

(1st Vol. Fugue XX)

a 61st bar.

b. 56th bar



PRELUDIO <sup>a)</sup>PRÉLUDE <sup>a)</sup>PRELUDE <sup>a)</sup>

Allegro moderato ♩=112

3. *p molto uguale* <sup>b)</sup>

*cresc. un poco.....*

*mf dim.*

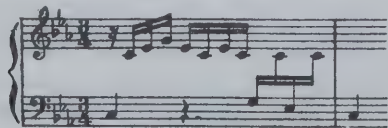
*p*

*mf*

*p cresc. a poco a poco.....*

a) Questo pezzo, in origine fu scritto da Bach per il liuto.

b) Nell'ultimo tempo di ogni battuta, le mani sieno perfettamente equilibrate per forza ed accento come se la notazione fosse la seguente:



a) Ce morceau fut d'abord écrit par Bach pour le luth.

b) Dans le dernier temps de chaque mesure, les mains doivent être maintenues dans un parfait équilibre de force et d'accentuation comme si la notation était:




a) This piece was first written by Bach for the lute.

b) In the last movement of every bar the hands must be maintained in a perfect harmony of strength and stress as if it was written thus:








First system of the musical score. The right hand features a complex melodic line with triplets and sixteenth notes. The left hand provides a simple harmonic accompaniment with eighth notes. Fingering numbers 1, 2, 3, and 4 are indicated for both hands.



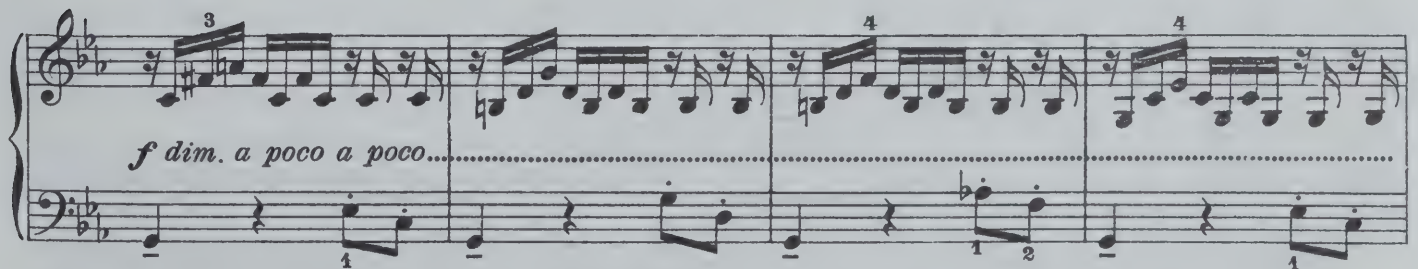
Second system of the musical score. The right hand continues the melodic pattern. The left hand has a few rests. The instruction *dim. a poco a poco...* is written below the right hand. Fingering numbers 1, 2, 3, 4, and 5 are present.



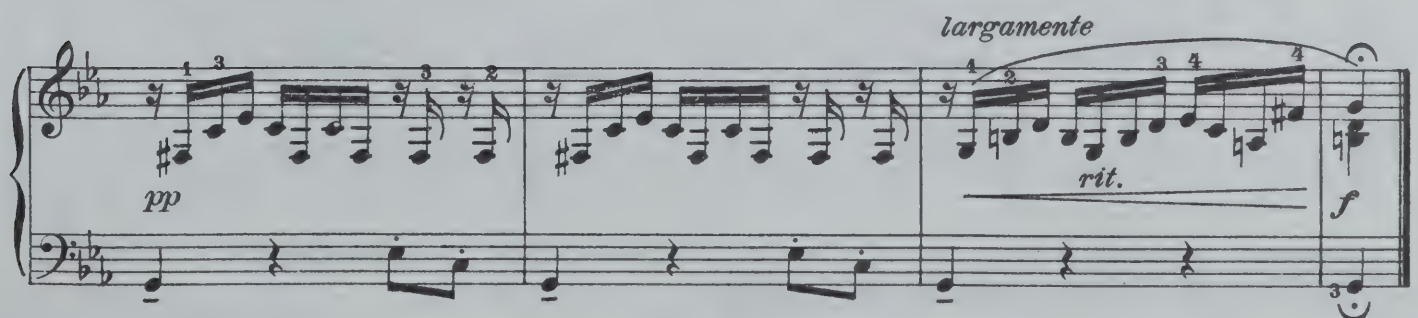
Third system of the musical score. The right hand has a more active melodic line. The left hand continues with eighth notes. The instruction *sempre dim.* is written below the right hand. Fingering numbers 1, 2, 3, 4, and 5 are present.



Fourth system of the musical score. The right hand has a melodic line with some rests. The left hand has a few rests. The instruction *un poco più tranquillo* is written above the right hand. The dynamic *pp* is written below the right hand. The instruction *molto cresc.* is written below the left hand. Fingering numbers 1, 2, 3, 4, and 5 are present.



Fifth system of the musical score. The right hand has a melodic line with some rests. The left hand has a few rests. The instruction *f dim. a poco a poco...* is written below the right hand. Fingering numbers 1, 2, 3, 4, and 5 are present.



Sixth system of the musical score. The right hand has a melodic line with some rests. The left hand has a few rests. The instruction *largamente* is written above the right hand. The dynamic *pp* is written below the right hand. The instruction *rit.* is written below the right hand. The dynamic *f* is written below the left hand. Fingering numbers 1, 2, 3, 4, and 5 are present.



## MINUETTO

## MENUET

## MINUETTO

Allegretto ♩ = 132

4.

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*mf*

*dim. a poco a poco*

*tr.*

*a) p cresc.*

*f*

*f dim.*

*senza rall.*

*p*

a) Oppure:

a) Ou bien:

a) Or:



## BOURRÉE

Allegro moderato  $\text{♩} = 76$ 

5. *mf ben ritmato* *p*

2<sup>a</sup> volta

a)

*p cresc.* *f*

*f* *f* *p*

*leggermente* *p* *cresc.*

*f deciso* *f* *f*

a) Se l'allievo ci riesce, preferisca eseguire così:

9



a) Si possible, que l'élève préfère l'exécution suivante:



a) Should the student succeed, the following execution is to be preferred:





# PRELUDIO

# PRÉLUDE

# PRELUDE

[illegible]

*N.B.* Siccome questi pezzi sono dedicati ad allievi molto giovani, ho creduto opportuno, alcune volte, di facilitare l'esecuzione di qualche abbellimento. Nel caso però che l'allievo si trovasse in grado di potere dar loro una esecuzione più rapida, preferisca la maniera di notazione che segnerà, a pie' della pagina, in appendice.

REMARQUE - Ces morceaux étant dédiés à des élèves fort jeunes, nous avons cru devoir parfois faciliter l'exécution de certains ornements. Cependant si l'élève est capable de les exécuter plus rapidement, qu'il préfère la notation donnée au bas de chaque page sous forme d'appendice.

*REMARK* - These pieces being intended for very young students, I have sometimes rendered easier the execution of some of the embellishments. Should however the pupil be able to execute them quicker, then he should prefer the execution I have noted at the bottom of each page as an appendix.



e) Per le stesse ragioni già esposte nella nota b) al primo pezzo, anche qui fu modificata la notazione,

e) C'est pour les mêmes raisons déjà exposées dans la remarque b) du premier morceau, que la notation a également été modifiée ici.

, e) For the same reasons already explained in remark b) of the first piece, the notation has been modified here.



f) Si raccomanda di ben legare il Sol # con le note dell'accordo arpeggiato, correggendo un vizio comune a quasi tutti gli allievi i quali, in casi simili, tendono ad alzare la mano prima dell'accordo.

g) Noi italiani col nome di *mordente* chiamiamo entrambi gli abbellimenti che si segnano nel seguente modo: ♯ ♯. Questa uguaglianza di nome è causa, per alcuni, di confusione ed equivoci. I tedeschi invece distinguono il *mordent*, ♯, dal *praller*, ♯; mentre il *mordent* ha una esecuzione che non varia, il *praller* subisce delle modificazioni a seconda dei casi nei quali lo s'incontra. Il nostro uso di chiamare anche questo abbellimento col nome di *mordente*, ha indotto alcuni a credere ch'esso abbia una tale immediata parentela col vero *mordente* da comporsi entrambi d'un numero uguale di note, con la sola differenza nell'esecuzione che uno (♯) ha per ausiliario il suono inferiore, e l'altro invece quello superiore; si è anche creduto che l'esecuzione, per entrambi, non debba mai subire modificazioni. Ciò è un errore: il *praller* ha una notevole differenza dal *mordent*; esso non è altro che un trillo corto. La sua esecuzione di solito è la seguente:



può, in casi speciali, avere aumentato il numero delle note e, come per i trilli lunghi, può essere cominciato dalla nota superiore o da quella scritta a seconda dei casi.

Desidero di chiarire un altro equivoco nel quale parecchi cadono comunemente; quello cioè di trillare una nota che abbia un punto, ♯, per tutta la durata del suo valore. In Bach e contemporanei deve sempre arrestarsi il trillo quando comincia il valore del punto; la nota sfuggita che viene dopo questo potrà anche diminuirsi di valore.

f) Nous recommandons de bien lier le Sol # avec les notes de l'accord brisé, afin de corriger un défaut commun à presque tous les élèves qui, dans des cas semblables, ont la tendance à lever la main avant de jouer l'accord.

g) On a l'habitude de nommer « mordant » les deux ornements indiqués par ces deux signes: ♯ ♯ Ceci a créé parfois de la confusion et a donné lieu à des équivoques. Les allemands, par contre, font la distinction entre le mordant ♯ et le pincé renversé (Praller) ♯ tandis que le mordant s'exécute d'une manière invariable, le pincé renversé (Praller) est sujet à des modifications suivant les cas. L'habitude d'appeler aussi cet ornement mordant a induit plusieurs personnes à croire qu'il possède une affinité telle avec le véritable mordant qu'ils se composent tous deux du même nombre de notes, avec la seule différence que le (♯) a pour auxiliaire, dans l'exécution, le son inférieur tandis que l'autre a le son supérieur; on s'est aussi imaginé que leur exécution devait être absolument invariable. Ceci est faux: le pincé renversé (Praller) diffère énormément du mordant; ce n'est en effet qu'un trille abrégé. Son exécution est habituellement la suivante:




mais dans des cas particuliers le nombre des notes peut être augmenté et en outre, comme cela est d'usage pour les longs trilles, on peut, suivant le cas, commencer par la note supérieure ou par celle écrite.

Nous désirons aussi éclaircir un autre équivoque fort commun qui consiste à continuer le trille d'une note pointée, ♯, pour toute la durée de sa valeur. Dans Bach, aussi bien que dans ses contemporains, le trille prend fin dès que commence la valeur du point; la note échappée qui le suit pourra aussi diminuer de valeur.

f) I greatly recommend to tie well the G # with the notes of the broken chord, so as to prevent making the mistake common to almost every student in such cases, and which consists in the tendency of lifting up the hand before playing the chord.

g) In Italy it is the habit to calling *mordent* the two ornaments thus written: ♯ ♯ This has been often the source of confusion or equivocity. The Germans on the contrary, make a distinction between a *mordent* ♯ and an *inverted mordent* (Praller) ♯ while the *mordent* is invariably played in the same manner, the *inverted mordent* (Praller) is subject to modifications, according to special cases that may be met with. The habit of calling this ornament also *mordent* has induced many to believe it was so near related with the *true mordent*, that both were composed of the same number of notes, with the only difference that the (♯) has for its auxiliary in the execution the inferior note, while the other has the superior. People have also fancied their single execution to be invariable. This is wrong: the *inverted mordent* (Praller) is quite different from the *mordent*, being in fact a shortened trill. Its execution is generally

the following one:  but in

some special cases the number of the notes may be augmented, and besides as it is used for long trills, one may occasionally begin either with the superior note, or with the one that is written.

I also wish to clear another equivocity, a very frequent one, that consists in continuing the trill of a dotted note ♯, for the whole duration of its value. Bach, like his contemporaries, stops the trill as soon as the value of the dot begins; the value of the avoided note may also diminish.

#### Esempio - Exemple - Examples:



## MINUETTO

## MENUET

## MINUETTO

Con spirito ♩=152

7. *sempre p*

*molto cresc.* *sempre f*

*f* *f con brio*

*meno f* *dim.* *p*

*mf* *cresc. a poco a poco*

*la 2ª volta rall.* *f*



## PRELUDIO

## PRÉLUDE

## PRELUDE

Allegretto ♩=100

8.

*p*

*p cresc. poco a poco*

*marcato*

*f*

*dim. a poco a poco*

*p cresc.*

*rit. f ten.*

*largamente e rall. f*



## PRELUDIO

## PRÉLUDE

## PRELUDE

9. All<sup>o</sup> tranquillo  
♩ = 138

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. *p cresc. poco*

14. 15. 16. 17. 18. 19. 20.

a) Come è noto Bach non scriveva quasi mai i tempi, le legature, gli staccati ed i coloriti. Tutti i segni di fraseggiare e di espressione che si veggono nelle moderne edizioni debbonsi quasi esclusivamente all'opera dei commentatori.

In questo Preludio non ho creduto di seguire, circa l'interpretazione del basso, la maniera adottata da tutte le altre edizioni che lo segnano *legato*. Mi è parso che i frequenti salti della parte d'accompagnamento, la tradizione sul modo d'eseguire questa specie di bassi a note eguali di media velocità, dessero a supporre essere più indicata una esecuzione *staccata*. Il pezzo si rende così più vario, più elegante e si presta meglio ad essere suonato da mani non molto sviluppate. Le piccole legature, furono adoperate, ogni tanto, puramente per ragioni di gusto.

a) Comme on le sait Bach n'indiquait presque jamais les mouvements, les liaisons, les staccatos et les nuances. Tous les signes du phrasé et de l'expression à donner que l'on rencontre dans les éditions modernes sont presque exclusivement dus aux commentateurs.

Nous n'avons pas cru devoir imiter dans ce Prélude la manière adoptée dans toutes les autres éditions pour la basse avec l'indication *legato*. Il nous semble que les sauts fréquents de la partie d'accompagnement et la tradition sur le mode d'exécution de ce genre de basses à notes égales, d'une vitesse moyenne, permettent de supposer que l'exécution *staccato* soit la plus indiquée. De la sorte ce morceau acquiert en variété et en élégance et est plus accessible aux petites mains. De petites liaisons ont été employées de temps à autre mais uniquement pour des raisons de goût.

a) As already told, Bach very seldom indicated the movement, ties, staccatos and colouring. Most signs for the phrasing or the expression to be given, that are met with in modern editions, are almost exclusively the commentators'.

In this prelude I have chosen to keep off the system adopted in every other edition for the bass which is marked *legato*. The frequent skips of the accompaniment, as well as the tradition for the manner of executing this kind of bass with smooth notes at a middle speed, have induced me to suppose that the *staccato* execution was the right one. Thus this piece becomes more varied and elegant and besides it is more accessible to smaller hands. For a matter of style only, some short ties have been used now and then.



Measures 21-24. Treble clef, key of B-flat major. Measure 21 starts with a piano (*p*) dynamic. Fingerings are indicated above the notes. Measure 24 ends with a repeat sign.

Measures 25-28. Treble clef, key of B-flat major. Measure 25 includes a crescendo hairpin. Measure 28 ends with a repeat sign.

Measures 29-32. Treble clef, key of B-flat major. Measure 29 includes a crescendo hairpin. Measure 30 is marked *cresc.*. Measure 31 is marked *poco rit.*. Measure 32 is marked *f a tempo*. Measure 32 ends with a repeat sign.

Measures 33-36. Treble clef, key of B-flat major. Measure 33 includes a crescendo hairpin. Measure 34 is marked *f deciso*. Measure 35 is marked *p*. Measure 36 is marked *f deciso*. Measure 36 ends with a repeat sign.

Measures 37-40. Treble clef, key of B-flat major. Measure 37 includes a crescendo hairpin. Measure 38 is marked *senza rall.*. Measure 39 is marked *f*. Measure 40 ends with a repeat sign.



TRIO DI UN MINUETTO <sup>a)</sup> | TRIO D'UN MENUET <sup>a)</sup> | TRIO OF A MINUET <sup>a)</sup>

Molto moderato ♩ = 112

10. *mf* *molto espressivo*

*espressivo* *f* *espressivo* *p* *p*

*mf* *f* *con passione* *p* *p*

a) Questo trio fu scritto da Bach per  
un minuetto di Stölzel.

a) Ce trio fut écrit par Bach pour un  
menuet de Stölzel.

a) This trio was written by Bach for a  
minuet of Stölzel.



## PRELUDIO

## PRÉLUDE

## PRELUDE

**Allegro** ♩ = 88

**11.** *f energico* *mf* *f energico* *mf* *p* *cresc. ma poco* *mf* *p*

*semplice*

*a)* *b)*

a) Ho messo questo mordente fra parentesi perchè non riscontrasi nè nell'edizione originale nè in quella di Czerny; mi sembra però indispensabile per rispondere esattamente alla prima battuta del pezzo.

b) Questi due abbellimenti e la doppia appoggiatura davano spesso motivo alle interpretazioni le più stravaganti. Per comprendere giustamente il loro significato è necessario, anzitutto, pensare all'esecuzione della doppia appoggiatura, senza gli abbellimenti, che sarebbe la seguente:



Fatto ciò, se si porranno il mordente ed il gruppetto, uno di fianco all'altro, sopra il *mi do* (musical notation), apparirà assai chiara l'esecuzione del complicato geroglifico!

a) Nous avons placé ce mordant entre parenthèses parce qu'on ne le rencontre ni dans l'édition originale, ni dans celle de Czerny; il nous semble toutefois indispensable pour correspondre exactement à la première mesure du morceau.

b) Ces deux ornements ainsi que l'appoggiatura double ont souvent donné lieu aux interprétations les plus disparates.

Afin d'en bien comprendre la signification il faut avant tout réfléchir à l'exécution de l'appoggiatura double sans les ornements:

la voici (musical notation). Après quoi en plaçant le mordant et le gruppetto l'un à côté de l'autre sur le *mi ut* (musical notation) l'exécution de ce hiéroglyphe compliqué semblera toute simple!

a) I have placed this mordent between brackets because it is not to be found either in the original edition nor in Czerny's; however I think it is indispensable if one wishes to have it perfectly corresponding with the first bar of the piece.

b) Both these embellishments as well as the double appoggiatura have often given the opportunity of very fantastical interpretations. In order to perform it, one should first of all think of executing the double appoggiatura without any embellishment, thus (musical notation); then,

placing the mordent and the turn beside one another on the *E* (musical notation), the execution of this complicated hieroglyphic will become quite clear.





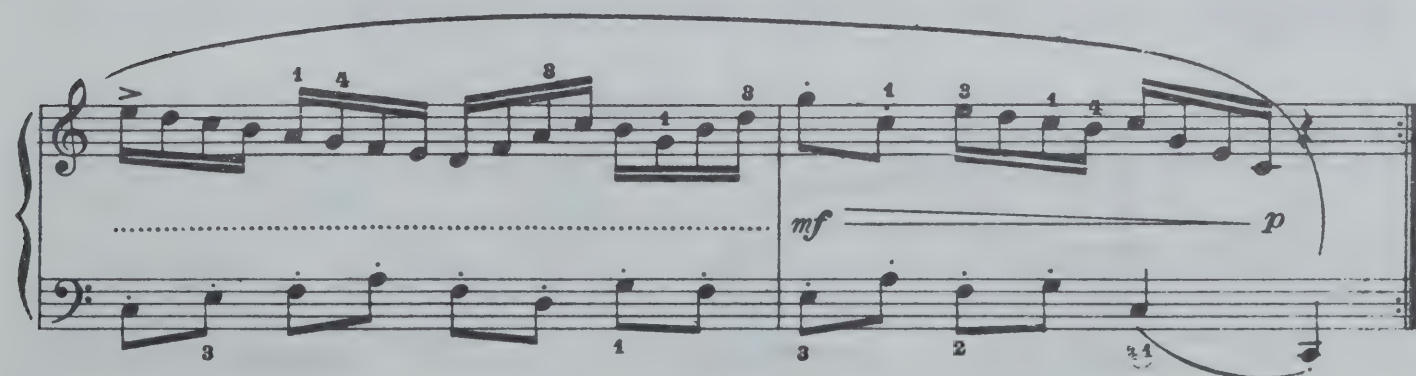
First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes. Dynamics include *f energico* and *mf*. Fingering numbers (1-5) are present throughout.



Second system of musical notation. The right hand continues the melodic line with a triplet of eighth notes. The left hand features a complex bass line with many beamed eighth notes. Dynamics include *mf* and *p*. The word *semplice* is written above the right hand. Fingering numbers are extensive.



Third system of musical notation. The right hand has a melodic line with eighth notes and a triplet of eighth notes. The left hand has a bass line with eighth notes. Dynamics include *cresc. ma poco.....*. Fingering numbers are present.



Fourth system of musical notation. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand has a bass line with eighth notes. Dynamics include *mf* and *p*. Fingering numbers are present.



## PRELUDIO

## PRÉLUDE

## PRELUDE

**Allegro**  $\text{♩} = 144$

12. *mf* *p semplice e tranquillo*

*più cresc.* *f con molta*

*espressione* *dim.* *f pochiss. rit.* *a tempo*

*a tempo* *mf* *p cresc.*



3 5 1

3 2 1

4 1 5 2 4

1 5 2 4 1 3

*f dim.*

*più tranquillo*

*p a tempo*

*p*

2 4 1

2 1

*p cresc.*

*f*

*a)*

*con molta espressione*

*f*

3 1 2

1 3

*dim.*

*molto cresc.*

*f*

*con passione e rit.*

*a tempo*

*f*

1.

2.

3 2 1

3 2 1

3 2 1

3 2 1

a) Questo abbellimento e l'altro che segue, li ho segnati fra parentesi perchè nel testo originale sono omissi. Mi sono però deciso di adoperarli onde rispondere esattamente, col basso, al melodioso canto che già ha fatto sentire la parte acuta, nella battuta tredicesima e seguenti, convinto che detta omissione del testo originale, debba solo attribuirsi a pura dimenticanza.

a) Nous avons placé cet ornement et le suivant entre parenthèses parce qu'ils manquent dans l'original; nous nous sommes décidés à les adopter afin de répondre exactement dans la basse au chant mélodieux que l'on a déjà rencontré dans la partie aiguë à la treizième mesure et suivantes, convaincus que cette omission dans le texte original doit être attribuée simplement à un oubli.

a) This embellishment and the following have been placed between brackets because they are missing in the original. The reviser has introduced them in order to keep an exact connection between the bass and the fine melody already met with in the high notes at the thirteenth bar and following ones; he is convinced that this omission in the original text is a mere forgetfulness.



## GIGA

## GIGUE

## A GIGUE

13. **Presto**  $\text{♩} = 132$

*p ben ritmato* *cresc. a poco*

*a poco* *risoluto f* *p* *ben marcato*

*f* *dim.* *p*

*mf* *più tranquillo* *p a tempo mf*

*f* *f e rit.* *f*



## PRELUDIO

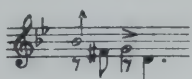
## PRÉLUDE

## PRELUDE

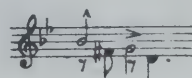
14. Allegretto ♩ = 104

*p* *mf* *cresc.* *f* *poco rit.* *sempre legato* *mf a tempo ma molto tranquillamente* *largamente p*

a) Per le ragioni esposte nella nota c) al N. 1 nelle ultime cinque battute della prima parte di questo preludio, bisogna maggiormente marcare le note più lunghe, onde rendere evidenti le parti affidate alla mano destra. La terz'ultima battuta, per esempio, dovrà accentuarsi nel seguente modo:



a) Pour les raisons déjà exposées dans la remarque c) au N. 1, il faudra marquer davantage les notes plus longues dans les cinq dernières mesures de la première partie de ce prélude, afin de faire ressortir les parties confiées à la main droite. Ainsi l'avant pénultième mesure, par exemple, devra être accentuée de la manière suivante:



a) According to the reasons already given in the remark c.) at N. 1, the longer notes in the five last bars of the first part of this prelude will have to be more marked, so as to enhance the part belonging to the right hand. So, for instance, the bar before the penultimate will have to be accented as follows:





First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 3, 2, 4, 3, 8, 5). Bass staff has a supporting line with slurs and fingerings (2 3 1, 4, 3, 2 3 1, 4, 8, 5). The tempo marking *p a tempo* is present.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (2, 4, b5, 2, 5, 2, 4, 2, 1-2). Bass staff has a supporting line with slurs and fingerings (2 3 1, 5, 1, 4, 3, 2, 1, 4). The dynamic marking *mf* is present.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (3, 2, 4, b4, 3, 1, 1, 2, 4). Bass staff has a supporting line with slurs and fingerings (1, 3, 2 3 1, 2, 4, 2 3 1, 4). The dynamic marking *cresc.* is present. A *fp* marking appears at the end of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 2, 3, 4, 2, 3, 2, 3, 2, 3, 2, 3, 4, 3, 2, 3, 4, 2, 3, 4, 2, 3, 2, 3, 2, 3, 1, 3). Bass staff has a supporting line with slurs and fingerings (4, 3, 5, 2 3 1, 4, 3, 5). The dynamic marking *mf* is present.



b) *p mf* *dim.* *f*  
*p molto rinforz.* *f rall. a poco a poco* *largamente p*  
*legato*

b)

c) La parte più importante di queste due ultime battute, che deve farsi risaltare, è la seguente:

essa forma la cadenza finale. Perciò il  $\text{fa}^\sharp$ , ad onta del suo piccolo valore, va accentato quanto i  $\text{sol}$  che lo seguono e precedono; le altre parti, sebbene verranno marcate in ragione del loro valore, dovranno essere eseguite in modo da lasciare ben chiara e preponderante la parte acuta.

b) La partie la plus importante de ces deux dernières mesures, que l'on aura soin de faire ressortir, est la suivante :

elle forme la cadence finale. C'est pourquoi le  $\text{fa}^\sharp$ , malgré son peu de valeur, devra être accentué autant que les  $\text{sol}$  qui le suivent et le précédent ; quant aux autres parties qui devront être accentuées en raison de leur valeur, elles devront être jouées de façon à laisser clairement la prépondérance à la partie aiguë.

c) The most important part of these last two bars, that is to be set forth, is the following;

it constitutes the final cadenza. For this reason the  $\text{F}^\sharp$ , notwithstanding its little value, will have to be accented as much as the  $\text{G}$ s that are preceding and following it. As for the other parts that must be accented according to their respective value, they will have to be played so as to leave entirely the preponderance to the higher part.



## BOURRÉE

15. *Allegro deciso*  $\text{♩} = 104$

The musical score is for a Bourrée in D major, numbered 15. It is in 2/4 time and consists of four systems of two staves each. The first system is marked 'a) f' and includes a tempo marking 'Allegro deciso' and a metronome marking '♩ = 104'. The second system is marked 'p'. The third system is marked 'f' and 'p'. The fourth system is marked 'f' and 'p'. The score includes various musical notations such as treble and bass clefs, key signature (two sharps), time signature, notes, rests, slurs, and fingerings. The piece ends with a repeat sign and a fermata.

a) In questo pezzo i colori furono stabiliti dallo stesso Bach il quale, come è noto, alcune rarissime volte li indicava scrivendo per disteso: *piano* o *forte*. Dei 23 pezzi che compongono la presente raccolta questo è l'unico che porta simili indicazioni le quali, è superfluo dirlo, vennero scrupolosamente rispettate.

a) Les nuances dans ce morceau ont été indiquées par Bach lui-même qui, comme nous l'avons déjà dit, les écrivait très rarement et en toutes lettres: *piano* et *forte*. Des 23 morceaux de ce recueil, celui-ci est l'unique qui ait ces indications et nous les avons, bien entendu, respectées scrupuleusement.

a) In this piece the colourings have been pointed out by Bach himself who, as already told, very seldom wrote them, and if ever he did, it was in all length: *piano* & *forte*: Among the 23 pieces of this collection, this is the only one bearing such indications, which we have naturally strictly maintained.



4 3 2 1

*f*

*p*

*f* *p*

*f*

*senza rall.* *f*



## PRELUDIO

## PRÉLUDE

## PRELUDE

Allegro giusto ♩ = 116

16. a) *mf* *cresc.* *f*

*mf* *p cresc.*

*f* *risoluto* *f rit.* *f*

a) Con questo pezzo s'inaugura una serie di composizioni alcuna delle quali più facile, come meccanismo, delle precedenti, ma che richiedono nell'esecutore molta maggior attenzione per le relazioni melodiche fra le parti che vi s'incontrano; la serie di pezzi che cominciano con questo, segna la primissima fase di quel genere di musica ad imitazione, che il giovane pianista dovrà percorrere proseguendo poi con le *Invenzioni* a due voci, le *Suites francesi*, le *Invenzioni* a tre voci, *Partite*, *Suites Inglesi*, *Toccate*, per arrivare al *Clavicembalo ben temperato*.

Lo spunto melodico il quale serve da tema a questo Preludio, lo si troverà delineato dagli archi delle legature; a proposito di ciò ripeto (v. nota b.) al N. 2.) che l'allievo dovrà soltanto alzare la mano alla fine delle legature quanto vi sia un punto, ed in altri casi quando vi sia la virgola (,). E però necessario che la prima nota della legatura, in questo pezzo, venga marcata onde far risaltare lo spunto melodico: le altre note diminuiranno gradatamente, ciò che è stato sempre notato col segno:

a). Avec ce morceau commence une série de compositions dont quelques-unes sont plus faciles que les précédentes pour ce qui a trait au mécanisme, mais qui demandent à l'exécutant une somme bien plus grande d'attention, à cause des relations mélodiques qu'on y rencontre entre les différentes parties: la série formée par ces morceaux et les suivants marque la première phase du genre de musique d'imitation que tout jeune pianiste devra parcourir en continuant ensuite avec les *Inventions* à deux voix, les *Suites françaises*, les *Inventions* à trois voix, les *Partite*, les *Suites anglaises* et les *Toccate*, pour arriver au *Clavecin bien tempéré*.

Le motif de la mélodie servant de thème à ce Préluide est indiqué par les liaisons; à ce propos nous répétons (v. note b.) au N. 2.) que l'élève ne devra lever la main à la fin d'une liaison que lorsqu'il y aura un point ou, dans d'autres cas, lorsqu'il rencontrera une virgule (,). Cependant il est nécessaire d'accentuer dans ce morceau la première note de chaque liaison, afin de bien faire ressortir le motif de la mélodie; les autres notes devront céder graduellement, ce que nous avons toujours indiqué par le signe:

a) With this piece begins a sequel of compositions, some of which are even easier than the preceding ones, in connection with mechanism, but which require on the side of the performer a far greater amount of attention because of the melodic relationship existing between the different parts. The series that begins with this piece and continues with those that follow inaugurates the first stage of that kind of music called *imitation* with which every young student will have to be initiated, passing afterwards over to the *Inventions* for two voices, the *French Suites*, the *Inventions* for three voices, the *Partitas*, the *English Suites* and the *Toccatas*, to end with the *Well Tempered Harpsichord*.

The initial melody for the Theme of this Prelude is sketched by the bows of the ties; referring to them (See remark b.) at N. 1) I recall the student to the fact that he must lift up his hand when a tie is finished, only if it is followed by a dot, and, otherwise, if there is a comma (,). However in this piece it is necessary to accentuate the first note of each tie, so as to enhance the melody, whilst the other notes must gradually diminish in intensity, as is always marked by the sign:







## CORRENTE | COURANTE | COURANTE

Vivace  $\text{♩} = 63$ 

18.

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Vivace' with a quarter note equal to 63 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece begins with a piano (*p*) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a forte (*f*) dynamic and a 'ton.' marking.

*p*

*f*

*p cresc. poco a*

*poco*

*p*

*cresc.*

*f ton.*

*p*



First system of musical notation, measures 1-4. Treble and bass staves with piano accompaniment. Fingerings and dynamics are indicated.

Measures 1-4: *f* *deciso* *f* *deciso* *f* *ben marcato*

Second system of musical notation, measures 5-8. Treble and bass staves with piano accompaniment. Dynamics include *dim.*, *pochissimo rit.*, and *p a tempo*.

Measures 5-8: *dim.* *pochissimo rit.* *p a tempo*

Third system of musical notation, measures 9-12. Treble and bass staves with piano accompaniment. Dynamics include *sempre sottovoce* and *molto cresc.*

Measures 9-12: *sempre sottovoce* *molto cresc.*

Fourth system of musical notation, measures 13-16. Treble and bass staves with piano accompaniment. Dynamics include *f*.

Measures 13-16: *f*

Fifth system of musical notation, measures 17-20. Treble and bass staves with piano accompaniment. Dynamics include *sempre f e risoluto*, *senza rall.*, and *ten. f ten.*

Measures 17-20: *sempre f e risoluto* *senza rall.* *ten. f ten.*

Small musical notation fragment labeled *a)* showing a treble staff with a triplet of eighth notes.

*a)*



## PRELUDIO

## PRÉLUDE

## PRELUDE

19. Andante  $\text{♩} = 88$

*mf* *espressivo* *marcato*

*mf cresc.:... f* *dim.* *marcato*

*p a tempo* *cresc. poco a poco...* *più tranquillo*

a) Faccio notare all'allievo l'importante episodio che qui comincia; lo *spunto tematico* in esso sviluppato, con imitazioni fra le due parti, deriva dalla seconda battuta del pezzo



È necessario, per eseguirlo perfettamente, di rendere bene evidenti le piccole imitazioni ed accennare specialmente la frase principale



la quale porta sempre l'indicazione di: *marcato*,

a) Nous faisons remarquer à l'élève l'épisode important qui commence ici; le motif qu'il développe et qui introduit l'imitation entre les deux parties, découle de la seconde mesure du morceau



Pour bien l'exécuter il faudra faire ressortir les petites imitations et accentuer d'une manière spéciale la phrase principale



qui est toujours indiquée par le mot: *marcato*.

a) I draw the pupil's attention to the important episode beginning here; the initial motive of the theme developed in it, derives from the second bar of the piece



and introduces the imitation style between the two parts. In order to execute it well, it will be necessary to let the small imitation stand out & to accentuate the principal phrase in a special manner



this being always indicated by the word: *marc.*





## PRELUDIO

## PRÉLUDE

## PRELUDE

Allegro, ma non troppo ♩ = 92

a) *ben marcato*

20.

*mf con spirito*

a) L'allievo si studi di far molto sentire il motivo principale il quale è sempre avvertito dall'indicazione: *ben marcato*.

a) Que l'élève s'efforce de faire bien ressortir le motif principal qui est toujours accompagné de l'indication: *ben marcato*.

a) The student should let the principal motive stand out; it has constantly been pointed out by the words: *ben marcato*.



*mf* *ben marcato*

*ben marcato*

*f* *ben marcato* *P meno staccato*

*cresc.* *stacc.* *ben marcato* *f* *ben marcato*

*f dim.*

*P molto cresc.* *f marcatisissimo allargando* *f lento*

21. **Non troppo vivace** ♩ = 63

**a) f energico**

**TV**

**p cresc.**

**f deciso**

a) Questo pezzo e l'altro che segue, hanno tutti i caratteri dell'invenzione. Perché l'allievo possa ben comprendere le diverse riprese e modificazioni del tema, ho marcato con iniziali i diversi brani che lo contengono. T, vorrà dire: tema; TR, tema rovesciato (in moto contrario); TV, tema variato. L'allievo si studierà di marcare maggiormente quella mano che esegue il tema od una delle sue modificazioni.

a) Ce morceau et le suivant possèdent tous les caractères de l'invention. Afin que l'élève soit à même de bien comprendre les différentes reprises et les modifications du thème, nous avons indiqué par des initiales les divers fragments qu'ils contiennent. Ainsi T signifiera Thème; TR, Thème renversé (par mouvement contraire); TV, Thème varié. L'élève devra s'efforcer d'accentuer davantage celle des deux mains qui joue le thème ou une de ses modifications.

a) This piece and the next possess all the characteristics of the invention. To render the comprehension of the different repetitions and modifications of the theme easy for the student, the various fragments they contain have been marked by capital letters. So T means: Theme; TR: inverted theme; TV: Theme with variations. The student should endeavour to accentuate in a special manner the hand playing the theme or one of its modifications.



TR

*p con molta calma*

*p* TR (2)

TV

*cresc. poco a poco .....*

*f* *un poco rall.*

TV

*f a tempo risoluto*

T

TV

*f* TV

*rit.*

*f lento*

## FANTASIA

## FANTAISIE

## FANTASIA

22. *Allegro molto moderato* ♩ = 69

*mf* *legatissimo e sostenuto*

*semplice*

*p*

*mf*

*semplice*

*f*

a) Oppure:  
a) Ou bien:  
a) Or else:



First system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *cresc.* marking. Fingering numbers are present above and below notes.

Second system of musical notation. Treble staff has a *f* dynamic marking and a *tr* (trill) marking. Bass staff has a *p* dynamic marking. Fingering numbers are present above and below notes.

Third system of musical notation. Treble staff has a *(sopra)* marking. Bass staff has a *cresc.* marking and a *f dim.* marking. Fingering numbers are present above and below notes.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *p* dynamic marking. Fingering numbers are present above and below notes.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *mf* dynamic marking and a *espress.* marking. Bass staff has a *molto rit.* marking and a *ff* marking. Fingering numbers are present above and below notes.

FUGHETTA <sup>a)</sup> | PETITE FUGUE <sup>a)</sup> | A SMALL FUGUE <sup>a)</sup>

Andante ♩ = 72

23.

*marcato ma dolce*

*cresc.*

*f*


*cresc.*

*f*

*121*

*1 2 1*

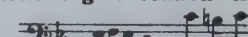
a) Si lascia all'insegnante la cura di fare analizzare la forma di questo pezzo. Il tema è sempre segnato con T, ed i frammenti del tema con un FT.

b) Se l'allievo ci riesce preferisca eseguire così:  ecc.

a) Dans ce morceau nous avons laissé au maître le soin d'en faire analyser la forme. Le Thème est toujours indiqué par T et ses fragments par FT.

b) Que l'élève exécute, si possible, comme suit:  etc.

a) In this piece the analysis of the form has been left to the teacher's care. The theme is always marked by T and its fragments by FT.

b) Should the pupil be able to play thus, the following execution is to be preferred. 





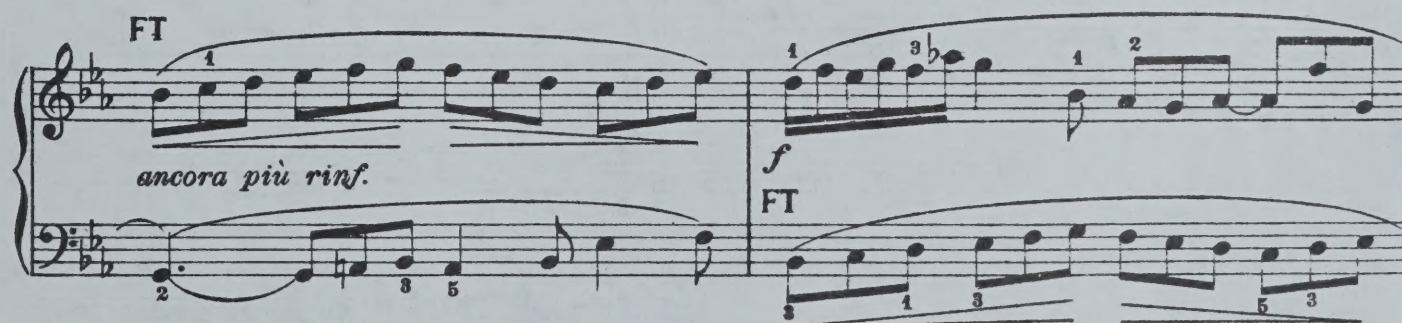
First system of the musical score. It features a piano (p) dynamic and includes fingerings (1, 2, 3, 1, 2) and a first ending (FT) section. The notation includes treble and bass staves with various musical symbols like notes, rests, and slurs.



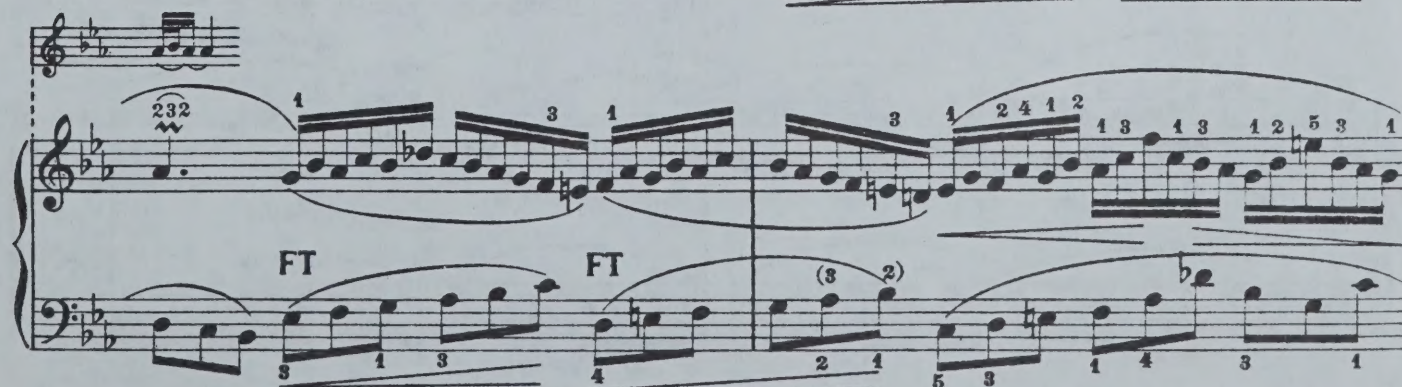
Second system of the musical score. It includes a forte (f) dynamic, a first ending (FT) section, and a decrescendo (dim:) marking. The notation includes treble and bass staves with various musical symbols like notes, rests, and slurs.



Third system of the musical score. It includes a piano (p) dynamic, a first ending (FT) section, and a marking for *poco più f* (a little more forte). The notation includes treble and bass staves with various musical symbols like notes, rests, and slurs.



Fourth system of the musical score. It includes a first ending (FT) section, a forte (f) dynamic, and a marking for *ancora più rinf.* (even more reinforced). The notation includes treble and bass staves with various musical symbols like notes, rests, and slurs.



Fifth system of the musical score. It includes a first ending (FT) section, a forte (f) dynamic, and a marking for *ancora più rinf.* (even more reinforced). The notation includes treble and bass staves with various musical symbols like notes, rests, and slurs.



This page of musical notation is for a piano piece, featuring four systems of staves. The notation includes various musical elements such as dynamics, articulation, and fingerings.

**System 1:** The first system begins with a treble clef and a key signature of two flats. The music is marked *mf* (mezzo-forte). It features a series of eighth notes and sixteenth notes, with a *cresc.* (crescendo) marking. The bass line consists of a few notes, including a triplet of eighth notes. The system ends with a *f* (forte) marking.

**System 2:** The second system is marked *p tranquillo* (piano, tranquil). It features a series of eighth notes and sixteenth notes, with a *T* (trill) marking. The bass line consists of a few notes, including a triplet of eighth notes.

**System 3:** The third system is marked *cresc.* (crescendo) and *espress.* (espressivo). It features a series of eighth notes and sixteenth notes, with a *deciso* (decisive) marking. The bass line consists of a few notes, including a triplet of eighth notes.

**System 4:** The fourth system is marked *f* (forte) and *f allargando* (forte, allargando). It features a series of eighth notes and sixteenth notes, with a *tr* (trill) marking. The bass line consists of a few notes, including a triplet of eighth notes.







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